



CAPTAIN GEORGE'S

Penny Dreadful

TORONTO, MAY 22, 1981

NUMBER 639

20th CENTURY THEATRES

A THRILLING SEA
STORY AND A WHIMSICAL
TALE OF THE OLD WEST...

1953

**DUO
DRAMA**

JAMES MASON
in JOSEPH CONRAD'S
**"The Secret
Sharer"**

with GENE LOCKHART
MICHAEL PATE



FACE TO FACE

ROBERT PRESTON
in STEPHEN CRANE'S
**"The Bride Comes
to Yellow Creek"**

introducing MARJORIE STEELE
and MINOR WATSON



**TODAY
ONLY:**

SILVANA MANGANO

**STARTING
TOMORROW**

TOWNE
Cinema

ON BLOOR JUST EAST OF YONGE

Anna with VITTORIO GASSMAN

A WEEKLY REVIEW

P~D TOPICS

JOHN BELL of Halifax has sent along a brochure for an organization that is new to us -- the Association for the Study of Canadian Radio and Television, which "is concerned to encourage studies in, the preservation of, and accessibility to Canadian broadcasting materials, especially program contents."

The brochure goes on to say that the Association "brings together a wide range of people interested in Canadian broadcasting. These include: the creators of broadcasts -- writers, announcers, and technicians; the preservers of broadcasts and related documentation -- archivists, librarians, private collectors and broadcasters themselves; and those groups and individuals who wish to research, re-examine, and even re-use broadcasting materials -- teachers, researchers and broadcasters."

The organization actively invites membership which includes subscription to a newsletter and "opportunity to actively participate in all activities of the Association."

Since its formation in October, 1977, the Association has been active on a variety of fronts. A number of important collections of broadcasting resources have been identified and will be preserved through the contacts and influence of the Association. The six volumes of the journal, Canadian Communications, of the now defunct Institute of Canadian Communications (1960-62) have been reclaimed because of the efforts of the Association and are now again available. And, "a wide variety of contacts have been pursued to remind the archival and broadcasting worlds of their responsibility to the Canadian broadcasting heritage."

The brochure emphasizes that the Association "includes representation from the host of writers, actors, musicians and others who have residual and copyright claims to broadcast materials, and it supports their insistence on adequate and fair compensation."

The Association's brochure adds: "Broadcasting has been a vital element in the Canadian experience in the twentieth century. Our Association recognizes this and encourages a wide and active involvement so that the rich broadcasting heritage of Canada is not neglected and ignored but is studied, examined, investigated and proudly remembered."

For membership information, you can write the Association for the Study of Canadian Radio and Television, c/o Radio Drama Project, Concordia University, 1455 de Maisonneuve Blvd. West, Montreal, Quebec H3G 1M8.

CAPTAIN GEORGE'S PENNY DREADFUL, a weekly review established in 1968, is published by the Vast Whizzbang Organization at Memory Lane, 594 Markham Street, Toronto, Ontario, Canada.

C. B. STRACHAN/

OUR MAN
IN EDINBURGH

Could hardly believe I was actually seeing those three magic words on my TV screen recently -- A Republic Serial! This was BBC presenting (one of the good ones) King of the Rocket Men. Never mind the kid's stuff time slot of 5:40 p. m. -- I was grateful. Pure magic with Tom Steele, Dave Sharpe, Dale Van Sickel and Eddie Parker working like Trojans. Some evenings two chapters were shown, but always with full credits and end titles. Here's hoping this might be part of a Republic package.

* * *

Just round the corner from here is one of Edinburgh's most imposing structures. This is prestigious Fettes College which stands out against the skyline like the Magic Castle in Disneyland (but don't tell Fettes I said so). I recently pointed out this building to a visitor from Vancouver as "the school that James Bond DIDN'T attend." To explain -- in at least one of Bond's "biographies" it is stated that he attended Fettes College as part of his education. I would guess that this was written after Sean Connery became identified with the part and was perhaps a belated attempt to explain his Edinburgh accent.

Edinburgh Evening News is at present seeking reminiscences of citizens who knew Sean (or "Big Tommy") away back when.

As far as his films are concerned, the people here are much the same as in any other city -- they will flock in great numbers to see Connery as 007, but tend to ignore his (I think) better efforts such as The Wind and the Lion and The Man Who Would Be King.

Among other things, Sean in his younger days was a french polisher (with an undertaker), a milkman and a bouncer -- a very effective one -- at our local Palais de Danse.

One place he would never have got near (and may not have wanted to) was Fettes College.

SOCIAL NOTES FROM ALL OVER: Bill Paul and Co. announce they are throwing The London Annual Fantasymedia Festival #4, "the seventh gathering of kindred spirits dedicated to the proposition that 300 diverse creative talents can find joy, harmony and complete chaos together," the weekend of June 26 to 28. The place is Haven, "a 28-room Haunted Manse in London, Ontario, Canada, on the River Thames." For more info on the London Annual Fantasymedia Festival, or LAFF for short, you can call (area code 519) 471-8302 or 433-3958 or 471-0274.

PETE HARRIS

THE NEW SEARCHERS II: Long before you get to Monument Valley proper, on the Arizona-Utah border, it becomes obvious you're in John Ford Country. Driving along Highway 163 out of Kayenta, Arizona, you top a rise and there, looming to the north, is the rock formation known as Agathlan or El Capitan. It's a familiar sight from the closing scene of *My Darling Clementine*. It's the formation that appears over John Ford's right shoulder in the famous photograph taken of the director as he walked beside Tim Holt, on horseback and costumed as a cavalry officer, during location filming of *Stagecoach*.

And, other spectacular sights greet the eye as you travel northward on 163. I've already mentioned the sights and locations around Goulding's Lodge where many sequences from *Fort Apache*, *My Darling Clementine* and *She Wore a Yellow Ribbon* were filmed. And, if that's as far as you got, you might think you had seen it all. But nothing, absolutely nothing, prepares you for the first sight of Monument Valley itself after you turn east off 163 and head for the Visitor Centre and the valley entrance. There, immediately before you, stand the two most familiar formations of all, the Mittens, which have figured in all the Ford films shot in the area. But even then, the eye cannot grasp the immensity of those formations until you see, far below, the tiny speck that is a vehicle travelling the same dirt road that so many characters in John Ford movies travelled. It is no exaggeration to say that you could match every location shot in *Stagecoach* and not notice any difference. The passage of a mere 42 years is like a grain of sand to the timelessness of Monument Valley.

Still in search of Ford locations, the Secret Six took a journey in time into Monument Valley. And there, in the shadow of one of the Mittens, we found the remnants of Fort Starke, from *She Wore a Yellow Ribbon*. This was the site of the scene in which Harry Carey Jr. and Joanne Dru attempt to leave the fort to go picnicking. ("Pick-nicking, Miss Dandridge?!") We found nails, scraps of lumber and, best of all, a complete window frame from the fort's blockhouse.

We also found several locations used in *The Searchers*, including Sand Springs, down the slope of which Debbie (Natalie Wood) ran for a brief reunion with her step-brother Martin Pauley (Jeffrey Hunter) and a confrontation with Ethan Edwards (John Wayne). We found the cave in which Ethan and Martin took refuge from attacking Comanches, and the location ("Medicine Country") of the war chief Scar (Henry Brandon) near the formation called Ye-bi-chei or Ye Bi Chai, depending on your source.

We spent our last evening crisscrossing a large open area west of the entrance to Monument Valley, looking for traces of the Edwards ranch location used in *The Searchers*. Darkness was falling as we reluctantly gave up the search, but, as one of our group said, paraphrasing Ethan Edwards, "Our turning back don't mean nothing. We'll find that ranch, sure as the turning of the earth."